

Favorite Banjo Music

—BY—

• JOHN H. LEE,

AUTHOR OF
CHORD CONSTRUCTION
FOR THE
BANJO



THE
ECLECTIC BANJO SCHOOL,
ETC., ETC.

	CENTS.		CENTS.
Mastodon Waltz,	10	Mastodon Mazourka,	25
Brewster's Fav. Waltz,	10	Frisco Schottische,	40
Florence Polka,	10	Hemming's Favorite Waltz,	10
Frisco Galop,	35	Mastodon Clog,	10
Amy Schottische.	25	Cuban Polka and Vanes' Clog,	10
Damon and Pythias Polka,	10	Pickaniny Jig,	10
Claudine Waltz,	10	Quintette Polka,	35
Winnifred Waltz,	35	Delightful Schottische,	35
Marie March,	50	Yours Truly Gavotte,	25

PHILADELPHIA, PENNA.

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THE CELEBRATED
Banjo Manufacturer, Music Publisher and Printer,

SEND FOR A SPECIMEN COPY OF THE BANJO AND GUITAR JOURNAL.

QUINTETTE POLKA.

By J.H. LEE.

1st Banjo. *2* 4 6* 6* 1. 8*
Fine. 2. 2. 5*....
D.C. to Fine.
1. 5* 3* 2. D.C. to Fine.

This musical score page features a single staff for the 1st Banjo. The key signature is two sharps, and the time signature is common time (indicated by '2'). The music consists of six measures, followed by a repeat sign and a section labeled 'Fine.' The first section concludes with a dynamic instruction 'D.C. to Fine.'. The second section begins with measure 1, followed by measure 5*, then measure 3*, and finally measure 2, which also concludes with 'D.C. to Fine.'

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QUINTETTE POLKA.

By J.H. LEE.

2d Banjo. *2* 4 1. 2. Fine
D C to Fine
1. 2. D C to Fine

This musical score page features a single staff for the 2d Banjo. The key signature is two sharps, and the time signature is common time (indicated by '2'). The music consists of four measures, followed by a repeat sign and a section labeled 'Fine'. The second section begins with measure 1, followed by measure 2, and concludes with 'D C to Fine'. This pattern repeats.

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QUINTETTE POLKA.

By J. H. LEE.

Guitar.

The musical score consists of three staves of music for the guitar. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a series of eighth-note chords followed by a repeat sign and two endings. Ending 1 continues with eighth-note chords, while Ending 2 introduces a different rhythmic pattern. Both endings conclude with a final chord and the word "Fine." The second staff starts with a treble clef, a common time signature, and a key signature of one sharp. It follows a similar pattern of chords and endings. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp, continuing the melodic line with eighth-note chords and endings.

Fine.

D.C. to Fine.

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QUINTETTE POLKA.

By J. H. LEE.

Mandoline
or
Violin.

The musical score consists of three staves of music for the mandolin or violin. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a series of sixteenth-note chords followed by a repeat sign and two endings. Ending 1 continues with sixteenth-note chords, while Ending 2 introduces a different rhythmic pattern. Both endings conclude with a final chord and the word "Fine." The second staff starts with a treble clef, a common time signature, and a key signature of one sharp. It follows a similar pattern of chords and endings. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp, continuing the melodic line with sixteenth-note chords and endings.

Fine.

D.C. to Fine.

D.C. to Fine.

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Complete for 1st and 2d Banjo, Guitar, Mandoline & Piano.

QUINTETTE POLKA.

By J. H. LEE.

Tune Banjo in C and G.

Piano.

1. 2. *Fine.*

1. 2.

1. 2.

D.C. al Fine.

NEW BANJO PUBLICATIONS

S. S. STEWART, Publisher,
PHILADELPHIA, PENNA.

334 Farewell Gavotte, by Giese, Arranged for the banjo by Stewart, with piano accompaniment by Herbruger. E.....	50
We can recommend this as a very fine gavotte in the style of Floweret Forget-me-not Gavotte, by the same composer.	
335 The Palatine March, for the banjo and piano, by W. H. Murphy. A and D....	75
This is a 6-8 time march with a very catching introduction in 4-4 time. The banjo part is printed separate from the piano accompaniment, and is also placed over the piano accompaniment in the key of C.	
336 Excelsior Medley, arranged by T. J. Armstrong for four banjos, first and second banjos, piccolo, banjo and banjeaurine.....	1 00
337 Stewart's Favorite Quickstep, by Herbruger, for six banjos and guitar. A... Good teaching piece.	1 00
338 Lawn Polka, for two banjos, by John C. Folwell. A and E.....	10
Good teaching piece.	
339 "Clog," for banjo and piano, by Folwell. E.....	10
Not very difficult.	
340 Helen's First Gavotte, for one banjo, by J. H. Anker. A, E and D.....	10
341 Milo Schottische, by S. S. Stewart, for the banjo and piano. A, E and D.....	10
342 "Little Sunshine" Schottische, for the banjo and piano, A, E and D. By S. S. Stewart.....	10
This is considered a very pretty and taking schottische	
343 The Jolly Horseman's Galop, by John H. Lee. A and D For the Banjo and Piano.....	40
For two Banjos.....	40
For the Banjo alone.....	25
An excellent galop and at the same time not difficult to execute	
344 Pizzicati, from the ballet SYLVIA, by Delibes, arranged for banjo by Lee. E and A. Very popular.....	25
345 Jean and Jeannette Gavotte, by Gustave Lange. Arranged for two banjos by John H. Lee. Complete, A, E and D.....	50
This is a very fine gavotte, and is published without cutting or modifying. Be sure to get this edition and no other.	
346 Merry War March, by Strauss. Arranged by A. Baur for BANJO ORCHESTRA, 1st and 2d banjos, banjeaurine, 9 inch tenor banjo, piccolo banjo, and bass banjo.....	1 00
347 Il Trovatore, selections, arranged by L. A. Burritt for BANJO AND PIANO. A very fine arrangement of this beautiful music. Something far beyond the ordinary run of banjo music.....	1 00
348 Claudine Waltz, for the banjo and piano, by J. H. Lee. E and A.....	35
This is an engraved plate edition of the waltz, number 257 in our catalogue, which some time ago appeared in the Journal. This arrangement for banjo and piano is very pretty and effective. The banjo part is printed over the piano part in this edition. This may be classed as a remarkably fine production.	
349 Waltz, The "Dawning Light," for the banjo and piano, by S. S. Stewart. E and B.....	75
This waltz is written especially for the banjo and piano, and the banjo part is not complete without the piano part. It is therefore not recommended as a banjo solo without the piano part, but the banjo and piano parts are separately engraved and printed, and the waltz has a very fine lithographic title page.	

350 Nellie Schottische, for two banjos, by D. C. Everest. E and A.....	10
Excellent for teaching.	
351 Topeka Clog, for two banjos, by Everest.....	10
Good teaching piece.	
352 Broncho Waltz, by Everest.....	10
353 Moonlight Schottische, by Everest.....	10
354 Ol Shepherd's Tennessee Reel, for the BANJO AND PIANO, by Thos. J. Armstrong.....	25
355 "Minuit" (Midnight) Polka, by Walteufel, arranged for two BANJOS, by J. H. Lee.....	40
356 Flower Song, by Gustav Lange, arranged for the BANJO AND PIANO, by J. H. Lee.....	50
Very artistic.	
357 "The Fantastics," Waltzes, by Zikoff. Arranged for the BANJO AND PIANO, by Baur, and published without abridgement. I 00	100
358 La Gitana Waltzes, arranged (complete) for the BANJO AND PIANO, by J. H. Lee. This is a very popular and attractive set of waltzes.	75
359 The Bloom is on the Rye, for BANJO AND PIANO, arranged by J. H. Lee....	25
This is an arrangement in instrumental form of this beautiful Scotch melody by Bishop.	
360 The Flower Schottische, for the BANJO AND PIANO, by C. E. Mack.....	10
An easy and pretty piece for young players.	
361 Near to Thee Waltzes, by Walteufel, for the BANJO AND PIANO, arranged by J. H. Lee.....	75
These waltzes are very popular and will be in demand for the banjo and piano.	
362 Farewell Waltzes, by Lowthain, arranged for BANJO AND PIANO by J. H. Lee. These are very fine waltzes, by the composer of Myosotis Waltzes.	50
363 Kerry Dance, by Molloy, arranged for the BANJO AND PIANO, by F. O. Oehler.. This number doubtless will become a general favorite in the parlor.	50

MUSIC FOR BANJO ORCHESTRA.

25 Waltz, "THE WAYFARER," By S. S. STEWART.	50
For the banjo with piano accompaniment....	60
For the guitar (solo).....	25
For two guitars.....	50
For two banjos.....	50
For quartette of first and second banjos, piccolo banjo and tenor banjo or banjeaurine.....	1 00
For trio of first and second banjos and banjeaurine or tenor.....	75
For trio of first and second banjos and piccolo.	75
The Rocky Point Schottische, by Wm. A. Huntley. Arranged for banjo orchestra by Stewart. Viz: First and second banjos, first and second piccolo banjos and first and second Banjeaurines. Price, six parts.....	50
Stewart's Favorite Quickstep, composed and arranged for banjo orchestra by E. Herbruger. Seven parts complete.....	1 00
The parts comprise first and second banjos, first and second piccolo banjos, first and second Banjeaurines and guitar.	
Excelsior Medley, arranged by Thomas J. Armstrong, and performed by the American Banjo Club. Complete for first and second banjos, piccolo banjo and banjeaurine. Price....	1 00
Merry War March, arranged by Baur....	1 00
(See number 346 in catalogue.)	
Grand Inauguration March. (See number 283 in our catalogue.) Price.....	75
Martaneaux Overture. (See number 203.) Price.....	75

IMPORTANT WORK.

NEW BOOK.

THE BANJO

A DISSERTATION,
By S. S. STEWART.

This volume should be in the hands of every Banjo-player and every student of the Banjo.

No Teacher can well afford to be without a copy of this volume on his table.

No one who intends to take up the Banjo should fail to secure and carefully read this book; for "much depends upon starting aright."

In all the Banjo Instruction Books before the public there is a lack of instruction in the things that every Banjoist should know. In fact, you cannot obtain any work on the Banjo which contains a course of musical instruction, and at the same time is a literary production. As THE COMPLETE AMERICAN BANJO SCHOOL supplies the musical portion of instruction, so this book, THE BANJO, is intended to supply the literary portion.

It elucidates and explains the Banjo in its construction, and defends it as a musical instrument. It points out the way of mastering its technical points, and aims to make good players of the rising young Banjoists.

Its arguments in defence of the Banjo are the strongest and most invincible ever presented in print.

It aims to open a new field to the Banjoist of the day, and to show him how to progress aright in his musical studies.

This work is not written in the interest of any particular Banjo or Banjo Manufacturer whatsoever;—nor in the interests of any one or more performers;—but is written in the interests of the Banjo and in the interests of all performers alike.

The Banjo, as an instrument, has long needed a book of this kind; something that could be read with interest by those who know nothing about a Banjo; and at the same time, a book that gives valuable hints to those who are students. A work that is neatly gotten up, and as a volume is attractive for the centrefold or for the book-shelves.

Teachers, by having a copy of this work on their tables, will have ever at hand a valuable assistant and ally in meeting the attacks and prejudices of those who are ignorant of the Banjo. It is a volume which cannot fail to command respect for the instrument and put to silence the objections of the musical bigot.

The book is issued in octavo, 112 pages, bound in cloth cover.

PRICE 50 CENTS PER COPY.

Mailed on receipt of price.

The work contains a new portrait of the author, together with several other portraits of Banjo-players.

We also have a few extra finely bound copies, stamped in gold, which may be had at

ONE DOLLAR per copy.